

THE MUSICAL TIMES

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MUSIC IN THIS NUMBER.

GENTLE WINDS AROUND HER HOVER.

A FOUR-PART SONG.

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AUGUST 23rd, 24th, 25th, and 26th, 1870.

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ACT II.

Scene I.—Chapel Scene.—The Wedding of Robin Hood and Maid Marian. Instrumental, "Sunrise—May morning." Recit., Bass, "Friends and Brother Saxons." Wedding March. Song and Duet, Soprano and Tenor, "Through weal and woe." "Ave Maria, Ave Maria." Scene II.—May-day Festivities.—The Trysnyng Tree. Bacchanalian Song, Bass, "With a ho! hi! ho!" Instrumental, Morris Dance. Chorus, "We'll dance, we'll sing."

ACT III.

Scene I.—A Dense Forest. The Capture of Will Scarlett. Instrumental. An Alarm. Chorus, "To arms! to arms!" Recit., Tenor, "What ho! my Lord." Song, Tenor, "To arms! to arms!" Semi-Chorus, "Haste to the rescue." Scene II.—A Dungeon in Nottingham Castle. The Shriving of Will Scarlett. Recit., Bass, "My son, thou'rt doomed." Aria, Baritone, "Misereere Domine." Dead March. Scene III.—Scaffold Scene in the Market Place, Nottingham. Robin Hood defies the Sheriff's Vengeance. Triumphant Rescue of Will Scarlett by Robin Hood and his Merrie Men. Recit., Tenor, Baritone, and Bass, "Noble Sheriff, wilt thou grant me a boon." Semi-Chorus of Foresters, "Down with the Normans." Chorus, "Hurrah! away," &c. Round, "With a down, down." Scene IV.—Sherwood Forest.—The Trysnyng Tree. Finale, Galopade, "We'll trip it merrily o'er the lea."

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THE MUSICAL TIMES,

2nd Singing Class Circular.

AUGUST 1, 1870.

THE NATIONAL MUSIC OF OUR NATIVE LAND.

BY G. A. MACFARREN.

(Concluded from page 522.)

THE modern Scotchman's love of his land, of all that thereto pertains, and of all that can be therein adopted, is proverbial. Let him be honoured for this mother virtue, the parent of many of the warmest feelings in man. While yielding to him, however, as one irresistibly must, due reverence for his patriotism, one must not take for granted, merely upon his own showing, that everything is his whereof he boasts. In many and many an instance, it has been clearly proved that things we are wont to call Scotch have nothing Scotch in them but the calling, and that their reputed generators have fostered but not begotten them.

Firstly, then, the very name of Scotia is of but comparatively recent appropriation to North Britain, and the Scots themselves are immigrants in the land of their pride. Early in the third century, migrating from the North East, and having reached that point of embarkation by slow overland journeying from the countries of the pentatonic scale, the Scots invaded Ireland, conquered the earlier settlers, made themselves masters of the soil, and called the land Scotia, or something as nearly like this word as may be guessed at from its Latinised form. After a settlement of three hundred years in the land of Ir, the Scots put forth a colony, who, under Cairbar Riada, took possession of Argyleshire, and called it Dalriada, in honour of their leader. These colonists are spoken of, in writings of the time and for centuries after, as Scots in Britain, in the same wise as we now speak of Englishmen in India. What knowledge and manners the Scots originally carried into Ireland, what they assimilated of the knowledge and manners they found there, it would be hard to show—at least, it is not shown in any work within my limited reach for reference. Clear it is, however, that they carried into Britain their language, their pentatonic scale, their harp and their bagpipes, and hence the difficult distinction between the music of the original nation and that of her off-shoot. Herein is the explanation promised, at the beginning of this paper, of how the scale of five notes comes to be called the "Scotch scale."

The proximity of the north of Ireland to the western shore of this island, so facilitated intercourse between the inhabitants of the two regions, that, down to the time of Elizabeth, that is, for a thousand years, there appears to have been a constant influx of harpers into North Britain, many of whom are named among the bards of Scotland. Subsequently, when the arts of peace supplanted those of war, when commerce took the place of conquest, the natural ease of transit, increased by improvements in navigation, induced many a man from this side of the sea to cross over to the other in pursuit of profit. The characteristics of the music and the principles of its construction had been imported hither, with the instruments on which it was played; many of the tunes, modified by what I have called the editorship of the people, were now carried back. Hence,

the difficult distinction between Scotch and Irish tunes has increased in difficulty, and lessened in distinctness. Such tunes as "Farewell to Lochaber" (the march of James II. when he returned to Ireland), and as "Gramachree" and "Aileen Aroon" of earlier date, are samples of the confusion.

There is some obscurity and mystery as to who were the Picts. Perhaps they were a branch of the race who peopled our southern districts, who were called Picti by the Romans, in accordance with their own name of Brit, because of their custom of painting their bodies, which, as well as others, they held in common with the inhabitants of the middle of the island. Perhaps they were a distinct Celtic tribe called Pechs, who had footing in what are now named the Scottish Lowlands under King Cruidein, in the year 28. Perhaps they were an amalgamation of the two. Be this as it may, the immigrants from Scotia were in constant warfare with them, until, in 843, the Picts and Scots submitted to the common rule of Kenneth II., and acknowledged the name of Scot as a common denominator.

The Saxon element was first carried into the North by Malcolm Canmore, in 1058, who had besought assistance from this end of the island against Macbeth, whom he overcame and replaced upon his throne. They who went to help remained to rule, and influenced not more the King by their councils, than the townsfolk by their customs and speech. Saxon influence was however scarcely felt among the country people, for Erse continued to be the "vulgar tongue," during several centuries, in which all the national poetry was composed, and to which, for the most part, the popular tunes were sung.

Thus, the Celtic qualities continued in the music, and any modification of these is to be accounted for by the alteration of melodies in the singing of the Saxon class of the community, who were to be found in cities only.

It seems to tell of poverty in musical resources, that there are records of payments to "an English piper" and to "an English piper with a drone," who "came to the castle and played to the King," respectively in 1489 and 1503, which were not the only occasions of the kind. This also is testimony to proficiency on the bagpipes on this side of the Border, which is confirmed by the engraving of the Miller in the act of playing, that illustrates Caxton's edition of Chaucer's Tales, and by Shakespeare's several allusions to the use of the instrument in our country. Under the name of pibcorn, the bagpipes flourished in Wales; so, as was before stated, each district of our united nationality had its pipes, and each of consequence, its tunes formed of the peculiar scale already quoted.

The particular tendency of the Reformation in North Britain was most pernicious to music. All singing, but of hymns, was accounted carnal and sinful; and to sing even sacred songs from written notes, was regarded as Popish and abominable. To read from note being forbidden, to study music was of course neglected, if indeed it was not included in the legal proscription. The use of musical instruments was interdicted in the churches, and it ceased to be practised in the people's home. The violent epithets applied to dancing are shocking to an unprejudiced reader, and the horror in which this exercise was held compelled the silence of dance tunes. Bagpipe playing was restricted to marches, to military service, and to official, if not to state occasions.

One among many examples of this musical intolerance is the magisterial prohibition, in 1630, of the town piper to pipe at Aberdeen, "It being an uncivil form to be used in so famous a borough." In those days, a girl would be subject to the ducking-stool, were she found singing a ballad in the public street. Such principles have held ground from the days of John Knox to our own, and it is only quite lately that the public performance of Oratorios and the use of the organ in divine worship have been suffered in Scotland. Art withers without cultivation, and it could not but be that, under its circumstances, music fell soundly asleep, if not died out in the North.

By natural consequence, the Scotch appear to have been indifferent to their own tuneful wealth, if not unaware of its existence, until advised of it from England, which advice was of questionable authenticity. For instance, the first secular music ever printed in Scotland was contained in Forbes' "Cantus," which appeared in 1662, and in this the verses and the tune of every piece are ascribed to an English author. Playford's "Choice Ayres," is a London publication of earlier date, which comprises some so-called "Scotch Songs," whose poets and composers were Englishmen. Tom D'Urfey was notable for his dialect ballads, many Scotch, some Welsh; and these, with the tunes set to them by London musicians, were defined by the name of the district whose vernacular they appropriated. The collections by Allan Ramsay, W. Thomson, and Oswald, of Scotch tunes, were printed in London in the last days of George I. and those of his successor. These are all interspersed with veritable English compositions, the authors of some of which were living and writing at the time, such as "Sally in our Alley," "Black ey'd Susan," and others equally undoubtable.

It would be difficult, if possible, to explain the strong southern predilection for the name (observe it is but the name) of Scotch music. Mr. Payne Collier shows by many extracts from the register of the Stationers' Company, that it was the custom of the sixteenth century to apply the term "Northern Song" to all verses and tunes befitting them, which described the feelings, the habits, and the adventures of the country people—using, in fact, the word northern in the sense of rustic, and appropriating it always to relations of real life, as distinguished from the classical fancies of scholastic poets, wherein the names as well as the uses of Arcadian nymphs and swains prove the purely artificial nature of the thoughts. Probably, in and before the time of the Virgin Queen, the influx of countrymen into London was greater from the north than from the south, and it may have been on this ground that the word northern came to be used as signifying rustic. Similarly, the conventional countryman of the stage at the beginning of the present century, he for whose personation old Emery is renowned, was a native of Yorkshire, Westmoreland, Cumberland, or Lancashire, in dialect and in disposition, unless the circumstances of the scene compelled his association with some other locality. In the time of Charles II., the word Scottish was substituted for Northern as a definition of rustic ditties; the Scots in Britain afterwards took a hint from their brethren of the south, and accepted the term whenever it was offered them; but they regarded the word, less as the distinction of a particular class of poetry and music, than as an assertion of nationality, and they assumed every piece that was described as Scottish to have been produced in the

Land of Cakes, and they claimed it accordingly as national property.

The publication of Johnson's Museum, which began in 1787, was of priceless value to the separate consideration of Scotch music, and tended greatly to generalize a belief that it was really music of Scotland. It was of most important consequence to the wide circulation of the tunes in that collection, that Burns wrote poetry to very many of them; the extraordinary excellence of this makes it universally interesting, and where the verses are loved the tunes are liked, and each become handmaids to the other. George Thomson's collection was begun in 1793; it also had the advantage of the genius of Burns to illustrate the music, and it had the effect upon the world of confirming the impression Johnson's work had made in favour of what were supposed to be tunes of Scotch origin. Other poets were called into the field, and their powers were exercised with the same object; they wrote in the Scotch dialect, and thus localised any melodies to which they fitted their verses. It would be easy to prove the Southern, if not London origin of many of the so-called Scotch tunes now in highest favour—such as "Auld Robin Gray" (originally written to the words), "Lost is my quiet" (to which Burns adapted "Ye banks and braes" from one of his earlier poems), and "In January last" (to which Walter Scott fitted Jock o' Hazledean). The process of this proof would, however, be far too long and far too tedious for the present place; but these cases which have been named may be enough to show that the broad assertion is not unauthorised.

The practice must not be overlooked of changing the words of popular English songs into the Lowland dialect, since its consequence has been the claim to the tunes of such songs as Scotch melodies. Note, for example, "O Nancy, wilt thou go with me" (translated into "O Nannie, will ye gang wi' me," "If a body meet a body" (translated into "Gin a body, &c."), and other cases equally obvious.

The high regard for so-called Scotch songs, which prevailed at the dawn of the present century, led to the renewal of D'Urfey's system of counterfeiting Scotch verses; tunes were composed to these dialect poems, became popular, and are now accredited to Scotland. Such instances as Mrs. Jordan's "Blue Bell of Scotland," and James Hook's "Within a mile of Edinburgh town," are enough to establish this assertion, and they might be multiplied almost without limit.

One peculiarity in Scotch music had no origin in Ireland, and is to be found in no tunes of English origin, save those written in imitation of the supposed Scotch character. This is what we call the snap, the lengthening the time of a second note at the cost of the one before it, the placing a semiquaver before a dotted quaver. This is, to say the best of it, a vulgarism in vocal music which leads to the undue prolongation of unaccented syllables; and such prolongation would warrant the assumption that English is a bad language for singing, if the language were at fault because it was mispronounced. The snap, however, gives emphasis and consequent spirit to dance tunes, and is an element of good effect when well applied. The snap appears not in tunes that make any pretension to antiquity. Its introduction into North Britain is ascribed by Dr. Petrie to the fiddlers in the gipsy bands whose settlement there is certainly modern. In Hungary and Bohemia, where gipsy-

hood has firmer footing, and where the music of the tribe is more sedulously cultivated than here, the snap is a frequent feature of the tune, and this fact justifies belief in the ascription.

Some of the most genuine products of our Northern soil are the Clan Marches. They have been made for the bagpipes, and are framed therefore upon the peculiar scale of the instrument. Their strong accent and marked rhythm as powerfully distinguish these tunes as do their peculiar intervals; and it is to their emphatic character that their irresistible effect upon the people is due. Played for marching or for dancing, no Scot can hear them with quiet heels, and when they have set his feet astir, his arms, his whole frame, and his voice will follow in the fascination.

Lastly, it is to speak of the Reel. Well, this owes nothing to Scotland but its preservation. When folks here used to dance "The Hay," in the days of good Queen Bess, they performed the identical figure of the reel. The time of the Tudors was not the last, neither was it the first of its use in England, by several centuries. An earlier form of the word is Rhay, which brings us back to Anglo-Saxon days. A Danish form of the word—Hreol or Reol—belongs to the same period. To proceed from past to contemporary evidence, a like dance is now practised by the peasantry in Denmark, and one favourite Danish tune for it—research is not easy on the subject—is all but identical with a Scotch tune for a Scotch Reel. Whether this evidence be for or against the nativity of the dance and its appropriate tunes in our island, whether it shows that folks reeled across seas from east to west, or from west to east, it indicates that neither dance nor tunes can be proper to Scotland, but must have passed thither from this end of the island.

The great imaginative powers of our Northern brothers have been evinced rather in the sister arts of literature and painting than in music. This seems strange in a community who have a keen sense of tune, an ardent love for it, and a glorious pride in those specimens which editorial inaccuracy has led men to believe to be indigenous, a pride that is none the less to be honoured because of its dubitable premises.

So much space has here been spent upon the discussion of the music of Ireland, and of the colony which came thence into North Britain, that only a concise notice can be offered of the lyrical pretensions of the other members of our national sisterhood. It is not to be presumed that those two branches of the subject are in any degree exhausted; neither, of these which are to come, must the brevity of the treatment be interpreted as an argument of their less importance or less interest.

When Saxon and Danish ascendancy drove the Britons beyond the Welsh mountains, it drove with them their bardic institutions. All around that nature-guarded retreat, music was still cherished in the heart and brain of the people—it was loved and cultivated. Other principles and other practices however, prevailed, thenceforward in cismontane districts, and the conservation of the uses that were earlier general through the island was undertaken and pursued by the people who, up to this day, regard themselves as the primitive and therefore the rightful lords of the soil. From the first, the care for music was a paramount consideration with Welsh rulers; and, to the last, the people seemed faithful to the example of their forefathers.

It is obvious that progress was ever the art policy of Wales, and that the use, which was and is fondly maintained there, has always been to strive for advancement, and to employ every available means for its attainment. So, in 1078, Prince Gryffydd, finding that the music of his realm was in arrear of the time, invited a number of bards from Ireland to confer with his own for its improvement. This conference was really the first Eisteddfod—the first of a series of meetings for the fostering of music, which has been continued at more or less irregular intervals to the present time. The Eisteddfod was always held by royal commission, even after the inclusion of the principality in the English kingdom, until the time of Elizabeth, who granted the last of these; since then, it has been convened by private authority. The summons of Irish aid to the regulation of music in Wales, is a noble example of the liberal spirit that directed the sovereign; a wish for the perpetuation of this spirit is proved by a term signifying "foreign strain," being one of the twenty musical definitions established and authorised at Gryffydd's conference, where it is evident that there was no wish to encumber music with a multiplicity of technicalities. Native ability was to have the benefit of foreign culture and the incentive of foreign example; but instruction was sought from Ireland rather than England in the pacific art, because there was no political contention with the people, nor any wide discrepancy between the musical system of the Irish bards and those of Wales. A M.S. of the time of Charles I., contains the ordinances laid down at this memorable meeting, and some specimens of the music of the period when it was held. The notation of these specimens employs letters as signs of the sound; but the key to it is lost, and all that is written in it is therefore sealed, until some ingenious student may solve the problem of its deciphering.

The race of harpers, in Wales as in Ireland, was a continuation of that of the bard. After the art of Welsh notation fell into disuse, the memory of these harpers was the only depository for the unwritten or illegible music of their predecessors, or for that of their own composition. Goldsmith has truly apostrophised the unstable goddess as "O memory, thou fond deceiver," and, more faithfully to fact than to rhyme, adds, "To one thing constant never." With tradition for its only record, the music of the past could not be authenticated with any pretence to fidelity. Nevertheless, two admirable patriots, Parry and Williams, published, in 1742, a collection of what they professed to be "Ancient British music," avowing however that they obtained its materials from the playing of harpers who were unacquainted with notes, and yet pretending that its specimens were identically those, pure and undefiled, which were heard and described by the first Roman writers on this country. Another Parry, of Ruabon, followed in the steps of these worthies, in 1781; and, in 1784, Jones less followed in his steps, perhaps, than walked side by side with him in the issuing of other collections. The diversity of readings of what assume to be the same tunes in these several collections, is proof enough—were proof needed—of the uncertain authority upon which their antiquity rests. Similar discrepancies exist between many of the tunes, and versions of the same which were current on this side of the Welsh hills very long before those collections were printed. Compare, for instance, the tune of "Codiad yr haul" with that of "Happy

we," in *Acis and Galatea*, which was written in 1721; that of "*Llwyn onn*" (the name of the residence of Mr. Jones, the collector) with that of "*Cease your funning*," in the *Beggars' Opera*, which was played in 1727; that of "*The Monks' March*" (alleged by Jones to have been sung by the monks of Bangor in the 7th century), with "*The Lord Monk's March*," printed in 1678, but doubtless written and played here when the famous general whose name it bears, was still in arms against the Roundheads; and many other examples of likeness and unlikeness. If the rule of comparison be carried across the channel, an equal semblance may be traced between "*Y Fwyalchen*" and "*The groves of Blarney*," itself a modern tune, but of known date at least as far back as the earliest printed copy of its Welsh analogue. Let me not question the Cambrian claim to the authorship of these and countless other tunes which have also a home elsewhere, since it would be vain to dispute what is beyond proof on either side. Reference is only made to such cases of doubtful singleness of right, to justify what has been advanced as to the common right of the united people of our native land in a tuneable property which is common to us all, a coin which is current throughout the country. The coin may be battered and perhaps bruised in its passage from hand to hand, or rather from lip to lip; nay, it may be melted down and possibly recast with the stamp of some factor instead of that of the realm, substituted for the convenience of his immediate circulation, or for the extension of his means of advertisement; but the metal is the same, and its value will be pretty nearly equal, whosoever name it bears.

The collectors' labours have been successfully continued in the present century by the late John Parry, Miss M. J. Williams, Mr. John Thomas, and others. The first of these did something to confound existing confusion by inserting a tune as national, under the name of "*Cador Idris*," in his volume, and claiming the same as his own composition, when it became popular under the name of "*Jenny Jones*," with the verses written to it by Charles Mathews; his vindication was stronger than can be given to many of the claims to tunes allowed to a sister nation—"I am a Welshman," said he, "and therefore my tune must be a Welsh melody." It may be that Mr. Thomas has done more than any of his predecessors to universalise the esteem for his country's songs, by publishing many of them in a form available for general use, and with accompaniments that enhance their beauty. Mr. Brinley Richards is another valuable champion of the native muse, who has done much to make us all familiar with her virtues; and he also has, upon Mr. Parry's principle, extended her riches by making some successful contributions to her store.

It was in an admirable spirit that, in 1838, Lady Greenly instituted a competition among collectors, and gave a prize for the esteemed best accumulation of native Welsh melodies. Praiseworthy also, but of less probably lasting result, was Lady Llanover's intention in the prize she gave last year for the best performance on the Welsh harp, an instrument which has overlived its Irish sister, but is scarcely likely to have its use perpetuated, even by such endeavours.

Faith in the music of Wales is shaken by the zeal of some of its editors. I refer not to the claim of some tunes as national, the district of whose origin may be questioned; but admit that these may as

probably have been carried out of the country as into it, and have undergone their modification in the passage either way. I refer to the practice of "*making authorities*," where history failed to furnish them, for the occasion of a tune's production—authorities whose fallacy is sometimes on their very face, and whose easy disproof brings disrespect on the entire subject.

The assumed Welsh melodies that are best known have none of the tonal characteristics that distinguish those of other districts. The structure of some shows them to have been composed for the harp; but, although the bagpipes and the *crwth* were national instruments in former days, there is no sign of their influence in the now popular melodies. These have not the wild and fervid passion of the best of those of Ireland, nor the strongly defined rhythm and accent marked almost to vulgarity of those given to Scotland and readily enough claimed by her; but they have a sweetly tender grace that is undeniably charming, and evinces a beautiful musical feeling in those who made them, whether in times remote from or near to our own. Some tunes there are of seeming higher antiquity and of stronger individuality, such as "*Pan o'wny gwanwyn*;" but these are better known to the antiquary than to the public.

The first collections of our national music were two editions of English airs that were printed in Holland early in the 17th century. The first that appeared in our own country were those of pseudo-Scottish melodies printed in London. Next in order, some collections of Welsh tunes were printed. The first Scotch collections of Scotch tunes came next. These were followed by the publication of Irish airs. All this while, no collection ever appeared in this country, of English national music, and the fact was generally ignored that any such music either existed or had ever been. It was not until 1838 that this palpable untruth was first refuted by the issue of Mr. Chappell's "*Ancient English Ballads*," the purpose of which work was greatly enlarged in his subsequent publication on the same subject.

It is now manifest that the Anglo-Saxons cultivated music to a very high degree; that the Anglo-Danes, who commingled with them, fed their stream of song with kindred waters; and that this country was immensely in advance of the South of Europe in the popular disposition for, and the scholastic development of the art. The Normans set their foot upon everything that was national when they took possession here; but though they trampled upon, they could not crush the love of music that was innate in the race. This was left for the House of Hanover to accomplish with the Italian Opera for its Nasmyth Hammer; but though this destructive engine bruised, and contused, and dislocated, and fractured, and mangled in every way the body, the spirit is immortal, and begins again to take corporate shape among us.

The primitive Anglo-Saxon love of harmony was shown in the singing of songs with a burden, of which mention has already been made. It was shown also in the singing of Free-Men's songs, where, in a third performer is indispensable. It was shown too in the singing of catches—a practice that was common throughout the land, even among the humblest classes of the community. Many of these pieces are in being yet, and in favour at the present moment, and some of them date back to the first days of the Tudors. The fondness for this canonic

form of structure is indeed a bright feather in the native cap, with which the nation has good right to plume itself; for it certifies, beyond a feeling for tune, a perception of the beauties of combination and of imitation in music.

We have some authenticated specimens of carols and narrative ballads of the period when the houses of York and Lancaster were in contention. If these be more curious than beautiful, the profusion of tunes belonging to the time of Shakspeare—the popularity of which in that day is made familiar to us by his frequent allusions to them, reverses the comparison, or commands our interest equally in the beauty and the curiosity of each specimen. The effect of the Reformation seems to have been, indeed, as healthy for music at this end of the land, as it was pernicious in the north; for, at that time, every craftsman trolled his ditty, every peasant carolled his roundelay, and every courtier chanted his madrigal.

The songs of the Stuart days are at least equal in merit to those that came before them, they are far greater in number; and the dance tunes compel the same acknowledgment. The power of the Puritans, which overturned Church and State, could not destroy the musicality of the people; as the odour of some plants is brought out by pressure, so did this exhale the more strongly and sweetly for the vain opposition of the sincere, but perhaps mistaken men, who believed it to be an inherent evil. Many of the most admirable relics of our earlier national tunes are preserved in prints and MSS. of the days of the Commonwealth, which might else have been lost to our own time; and thus we owe the very existence of this music to its purposed suppression.

On some future occasion, if it be acceptable, the history may be more minutely and continuously traced of the people's songs in England, and an analysis may be attempted of the chief characteristics of our tunes. It must now be enough to aver that, independently of those which may have been wafted hence into Ireland, Scotland and Wales, the tunes of unequivocal Anglican origin are more numerous, and are more various in character, than are those of other districts, while their merit entitles them to a proud place beside the others. As an united nation, we subjects of British rule are singularly wealthy in native melodies; and it should give confidence to artists of the highest aspirations, that they have been born where such tunes as ours have been produced and loved.

SYSTEM IN CHURCH MUSIC.

NO. 1.—MUSIC FOR FAST SEASONS.

As the ecclesiastical year rolls round, no one who thinks at all of such matters can fail to be struck with the utter absence of system in the music of the Church of England. Even in places where one has a right to expect consistency in so important a function of worship as music, too often it is simply impossible to trace out anything that can be called a principle in selection for recurring seasons. Is it so—that there really is no principle at the bottom of all, on which can be prepared a consistent arrangement? Let us see. Now may we not take it as an axiom that music finds entrance into God's house in virtue of its being the highest, most moving, most expressive vehicle of thought—highest, therefore, becoming the worship of the Most High—most moving, therefore, fittest to convey holy thought into the inner souls of the people—most expressive, therefore, best suited

to aid the thankful heart to add, by the instructed voice and trained ear, its share to the common sacrifice of praise. If music does not enter the sanctuary for these or like reasons, why do we find it in our churches at all? As a concert on the sly, is it? as a bait to draw listeners to the "parson's saw?" as a sort of band-playing pastime? to make the church answer as fiddlers aid the tea-garden treasury? as occasion on which singers, who would be laughed at in a drawing-room, may hear their own most sweet voices? Surely, surely, none of these things: who will dispute that it is as the noblest of oratory that music claims entrance into the house of God? Then, granted this. Now see what follows. Unless there be church seasons in which it is of less importance that God should be honoured with the best, and in which it becomes of less consequence that men's hearts should be touched and drawn heavenwards, there surely can be no season at which music should be banished from our churches. Not in Lent, surely. Truly, what a muddle of incongruities is suggested by the "not choral" in the Lent scheme of a cathedral service—well figured forth in songman calling upon songman, in Babel-like speech, "O come let us sing unto the Lord." Why, is music in church really one of those little luxuries, innocent in themselves, but which well-purposed people will deny themselves at a season of abstinence—like the Church-Union curate's dinner at the squire's, or the quiet tea-drinking of the parish-visiting young lady? If music be the most moving vehicle of thought to the heart of man, is it sense to banish it at the season specially appointed for trying to move the heart? If music is to be turned out of church on a Wednesday in Lent, it can have little business in church on an Easter-day. Oh, but "Easter-day is a festival." Ah, there it is; it is the old fallacy—coming from "Life's a bumper"—that "mirth and music" make the only lawful union—as if there were no minors as well as majors, as if there were no heart-sighings in the Book of Psalms (to be consistent the not-choral-in-lent cathedrals should read the penitential psalms when they come across them in daily service). Music is the one world-language capable alike, surely, of expressing man's sorrows as his joys. No; music truly let us use on each and every day of each and every season, Fast or Festival. As long as we use our one prayer-book common consistency binds us to this. Fast or Festival, there stand the "canticles," songs to be sung—the first commencing "O come, let us sing;" there stand the colons in the psalter, there stands "In places where they sing here followeth the anthem." But is there to be no difference between Fast and Festival? Yes truly, marked however, not by *no music* and *music*, but by Fast music and Festival music; distinct, as distinct as the Lenten altar cloth and the Easter altar cloth, befitting the season—aimed to drive home the thoughts of the season and to draw out the aspirations of the season. Now, in deciding of what character should be our Fast music, so far we will join with the advocate of Lenten "not choral," that we will agree—not to banish music as a luxury—but to banish all luxury from our music, for while Festival seasons seem to lack more to the praise of God, demanding that our music shall partake more of the nature of a sacrifice of high art to Him who made the ear; the Fast season aims in exciting penitence in man, and requires music that shall knock loudly at his heart, and shall speak home, plainly, positively, vividly the solemn truths of God. Now how practically shall we obtain this

unluxurious, plain, positive, vivid music? by the free use of unison. It will by this time be generally admitted, that the hold the so-called Gregorian chant has upon the advocates of a certain school, comes of the desire of men, as a rule, may it be said, more earnest than musical, for a downright positive vehicle of holy words. With these men, rugged angularity, that offends the modern musician's ear, becomes a very virtue, conducing as they conceive to "heartiness" as the pet word has it.

This desire of men in earnest, thus giving galvanized action to mummy music, was sure not to escape the observation of the earnest musicians of our day; and as far as the great songs of our service are concerned the want has been supplied, the living kernel of the Gregorian without its husk, has been given us in the unison services of Goss, Hopkins, Macfarren, Barnby, and Monk. It would be impossible to conceive settings of the canticles more plain, positive, vivid, so more fitting for general fast day use than these. The work they are of earnest thinking men; no little services, unless the recitatives of the *Elijah* are to be called little because they don't happen to be choruses: varying, of course, most widely according to the independence of true genius, yet all joining in the careful tracing out of the most important element of musical interpretativeness, rhythm, and in the exact following up of the ever-changing thought. "We all hope you will go on with the new way of doing the Te Deum. We seem to understand it so much better so done," was the churchwarden's unsolicited report on the introduction of unison service into a certain little village church. And "better understood" would our noble canticles be generally, if generally were used these measured choral recitative settings of our leading living church composers.

With unison settings for our canticles then, accompanied monotone preces such as Mr. Barnby's or the Temple Lenten use, unison chants with varied accompaniment for the psalter, and simple heart-reaching anthems, we should have a service in accordance with the solemn purpose of Advent, or Lent, or Vigil, simple yet worthy of the noblest cathedral in the land—plain, yet such as may bring home to the sin-trodden heart the holy words of the church's message, such as may break up the hard ground and render it fit to receive with profit the seed of the gospel sown by the word of the preacher. And further, in such a service as this should we have a tie of sympathy, between the mother and her children, between the cathedral and the village churches that look up to the great tower from among their green lanes. The cathedral Lenten service would be the ordinary service of the village church. Not a strong tie, it may be, yet a something nevertheless that may aid in the good work of diminishing that semi-antagonism, resulting partly from difference of customs that at present everywhere exists between the big church and the little ones; a something that might help to sympathy of feeling through identity of use.

J. POWELL METCALFE.

ROYAL ITALIAN OPERA.

THERE is no absolute novelty to record at this establishment, but the performances have been generally attractive. Madame Adelina Patti sings so well as *Elvira*, in "I Puritani," that we regret the composer has not supplied her with better material. We hope that operatic managers may now allow this feeble work to take its well earned

repose; for no amount of exertion with such a cast as can be brought to bear upon it at the Royal Italian Opera will invest it with that interest which, during its most successful career, was created more by the singers than the music. As *Catarina*, in Meyerbeer's "L'Etoile du Nord," Madame Patti has made a decided effect: in every respect this part suits her admirably. Madame Pauline Lucca scarcely pleased us so much in "Le Domino Noir" as we expected. There is little in it that she cannot sing; but the style is not the style intended by the composer, and some of her best music was consequently received but coldly. As *Zerlina*, in "Don Giovanni," she achieved a success, almost as much due to her clever acting as to her singing; and many of her well known pieces excited an enthusiasm which she has a right to be proud of, considering the proverbial coldness of the audience. Signor Mario still retains his hold of the sympathies of the opera-going public, and has received the warmest applause as *Riccardo* in "Un Ballo in Maschera," certainly one of his best parts. Mention must also be made of the excellent singing of Signor Cotogni in the trying character of *Pietro* in Meyerbeer's "L'Etoile du Nord," an Opera which, in spite of some charming music, does not seem to grow in public estimation. The establishment closed, as announced, on the 23rd ult.

ITALIAN OPERA, DRURY LANE.

M. AMBROISE THOMAS's Opera, "Mignon," produced at this establishment on the 4th ult., may be pronounced a decided success, a result which the composer has reason to congratulate himself upon, considering that the incidents of the *libretto*, concocted to suit the palate of the Parisian public, have been so tampered with by those well known French cooks, MM. Michel Carré and Jules Barbier that, but for the familiar title "Mignon," few persons would imagine that Goethe's "Wilhelm Meister" was the work selected for desecration. We have so often expressed our opinion upon this subject, that it is needless to do more on the present occasion than record our surprise that those who aspire to the rank of literary men, cannot put together a simple love story, suitable for operatic purposes, without fastening upon the immortal creations of those who, if living, would have openly protested against such a violation of those laws of honour, by which works of art should be protected as the sacred property of the world. Of M. Thomas himself we have no hope, for Goethe and Shakespeare are merely considered by him as valuable aids in securing the good opinion of the public for his music; and if he boldly grapples with such a subject as "Mignon"—which even Beethoven and Schubert have only dared lightly to touch—he is perfectly justified, from his own point of view, in accepting the applause of an operatic audience as his legitimate reward. Dismissing this question, therefore, and looking only at the composer's share of the work, we are bound to record that in "Mignon" we have some of M. Thomas's best music. We are by no means disposed, however, to rate even his best very highly; but in addition to a grace and elegance which runs through the whole work, there is such a variety of colouring, and such an artistic treatment of the orchestra is observable, even when the vocal parts are comparatively unimportant, that the attention is kept alive, in spite of the conviction that, musically speaking, there is little that can take a permanent place in the world of real art. The overture, which was encored, contains much skilful instrumentation, and the Polacca movement is pretty enough to secure the applause of the lovers of light music, especially as it forms a good contrast with the *andante*, with horn solo, which precedes it. The first act contains some good bustling music, in which the gipsies, by whom *Mignon* has been stolen, take an important part. A trio for *Filina*, *Guglielmo* and *Laerte* is effective and characteristic of the situation. *Mignon*'s song, "Non conosci il bel suol" (better known by its French title, "Connais-tu le pays,") is by far the best solo in the Opera, the tender grace of the melody expressing most sympathetically the dreamy recol-

lections of the homeless girl, and a very excellent effect being gained by the opening *recitative*, declaimed almost entirely upon one note, much of its beauty, however, being doubtless owing to the exquisitely subdued singing of Madlle. Nilsson. The duet for *Mignon* and *Lotario*, ("Duo des Hironnelles") is light and pleasing; but the Finale shows the composer at a disadvantage; for although parts of it—and especially those in which the effects are least elaborated—have undoubted merit, the want of that sustained power of development which alone can make so long a concerted piece endurable, is too apparent to be passed over. The second act includes some florid solos for Madame Volpini, which displayed her voice to advantage; but in the musical treatment of the coquettish actress *Filina*, we have scarcely anything but a succession of brilliant dance tunes, which, however elegantly treated by the composer, and however brilliantly executed by the vocalist, become somewhat tiresome by repetition. In this act, too, *Mignon* has a share in this style of music, and dashes off an air "à la Styrienne," with much effect. The "Rondo-gavotte," written especially for Madame Trebelli-Bettini, was sung much better than the composition deserved, and was rewarded with applause, which, we trust, may be placed to the credit of the singer. There is some real feeling in Guglielmo's solo, "Addio, Mignon," which was given by Signor Bettini with good expression. We do not much care for the duet between *Mignon* and *Lotario* in this act, although the execution of it by Madlle. Nilsson and M. Faure, was irreproachable; and the melodramatic scene of the fire has melodramatic music to match, which sufficiently perhaps aids the excitement, but does not call for artistic comment. In the third act, which takes place in Italy, we have some good writing, especially in *Lotario's* solo, "Del suo cor" (an elegantly flowing melody, sung with much tenderness of feeling by M. Faure), a highly dramatic trio, and a prayer, for *Mignon*, which, although perhaps like some other operatic prayers we could mention, has character and devotional feeling to recommend it, and is moreover most artistically woven in with phrases, for *Guglielmo* and *Lotario*, who are anxiously watching her return to the consciousness of her situation.

M. Thomas has been happy in his choice of Madlle. Nilsson for his heroine, for certainly a more perfect realisation of *Mignon* could scarcely have been imagined. Both her acting and singing throughout the whole of her trying part so thoroughly disarmed criticism that it was only at the end of each act, when the audience was released from the fascination of her presence, that the applause burst forth with perfect freedom, and her appearance before the curtain was therefore something more than the usual conventional compliment bestowed upon a favourite singer. Of Madame Volpini in *Filina*, Madame Trebelli-Bettini in the unimportant part of *Federico*, Signor Bettini in *Guglielmo*, Signor Gassier in *Laerte*, and M. Faure in *Lotario*, the father of *Mignon*, we have already spoken; and it remains only to say that *Giarno*, the gipsy chief, was played and sung by Signor Raguer with so much good dramatic feeling as to lead us to hope that he may become a valuable permanent member of the company. The Opera was got up with the minutest attention to scenic effect, the groupings being most carefully arranged; and the fire scene, especially, showing unmistakable signs of well conducted rehearsals. In obedience to repeated calls, M. Thomas was led on to the stage by Madlle. Nilsson at the fall of the curtain, and received an ovation with which he has every right to feel gratified.

So thoroughly has the public been warned off accepting the music of Wagner in this country, that we could scarcely wonder at the number of empty stalls which met the eye on Saturday the 23rd ult., when the curtain rose for the first performance of "Der Fliegende Holländer," or, as the title has been Italianised, "L'Olandese Dannato." But, in spite of much opposition, even concert frequenters have been now and then made acquainted with some of the works of the great prophet; for the overture to *Tannhäuser* has been often performed at the

Crystal Palace and elsewhere, young ladies play the March from the same Opera on the pianoforte, and the Introduction to "Lohengrin" has been re-demanded with acclamations at the Philharmonic. All this of course shows that the public is gradually taking the liberty of judging for itself; and although, therefore, as we have said, the house was thin on the production of his Opera for the first time in England, there can be no doubt that Herr Wagner has made his mark here, and that it will not be very easily effaced. This was first apparent by the burst of applause which could scarcely be restrained until the overture had finished; and the encore which was most positively insisted upon almost unanimously. The original, we might almost say eccentric, instrumentation of this Prelude so strongly indicates a mind unaccustomed to be bound by the conventional rules of art that, were it not for the obvious power which underlies his innovative tendencies, the music would be simply thrown aside as worthless. Judged, however, as a characteristic foreshadowing of the romantic story which is to come, there is a dramatic feeling so strangely weird and thrilling in parts, so full of that sense of the supernatural throughout, that it is impossible to resist its fascination. The whole of the first act, although somewhat gloomy, from the nature of the subject, is remarkably dramatic, the only objection being that the passages of mere declamation are somewhat too much lengthened. The best music of the Opera is in the second act, which opens with a charmingly fresh chorus of young girls, who are discovered spinning. Then comes the legend of the "Flying Dutchman," related by the half demented *Senta*, who believes that she is destined to remove the curse from the roving seaman by remaining constant in her attachment to him. The broken phrases to which this legend is set, are truly in sympathy with the words; and there is also some clever and effective writing in the Duet with the Hunter, *Erik*, which follows. But the gem of the work is the grand duet between *Senta* and the Dutchman, in which she declares her love, and pledges her faith to him. The varied feelings throughout this long and elaborate duet are so felicitously expressed in the vocal parts, the instrumentation is so richly coloured, and the situation itself has such deep interest, that the applause at the conclusion was loud and prolonged enough to amount to a positive Wagnerian demonstration. The last act opens with a chorus of Norwegian sailors, the theme of which is prominent in the overture. The music which follows has much dramatic interest; but it is so little moulded on the operatic plan of detaching portions of the action of the piece for the manufacture of songs, duets trios, and quartets that we can hold out but small hope for the music-shops. How far the composer has gained in effect by throwing over the usual conventionalities of the lyrical drama is a question which on one hearing of this remarkable Opera, we are not competent to pronounce; but that every one of the audience felt under the influence of a man who had struck out an original path for himself, and had power enough to make others accompany him, was apparent by the deep interest with which every note was listened to, and the enthusiastic applause with which the various pieces were received. Be it remembered, however, that "L'Olandese Dannato," is not to be accepted as an exponent of the developed style of Wagner, for it is an early Opera, and contains much that he would now willingly expunge. From "Tannhäuser," of which we know but little, to "Walkyrie," of which we know nothing, he has worked upon a theory which, for good or evil, has materially influenced public musical feeling in Germany, and is now likely, at least, to cause much division of opinion in England. That he may have a fair trial is our earnest wish; and we cannot but thank the manager of Drury Lane for giving us a chance of hearing even an immature specimen of the style of this much abused composer. In every respect the execution of the Opera must be commended in the highest degree. Mr. Santley, as the Dutchman, and Madlle. Ilma di Murska as *Senta*, achieved a real triumph in the great duet in

the second act, and indeed sang the whole of the music with a perfect mastery over its extreme difficulties. Signor Foli was an excellent representative of the Norwegian Skipper, *Daland*, and Signor Perotti (who lately made a successful debut as *Faust*), created quite an enthusiasm as *Erik the Hunter*. The Opera was well placed upon the stage, and Signor Arditi contributed much to its success by his watchful and intelligent conducting.

PHILHARMONIC SOCIETY.

THE eighth and last concert of this Society for the present season was given at St. James's Hall on the 4th ult., the programme being devoted exclusively to the compositions of Beethoven. The directors have indeed a right to congratulate themselves upon having vindicated the character of England from the charge of neglecting the memory of this great composer, who was born one hundred years ago—for as Mr. Macfarren truly says in his "Analytical Programme," "Who shall say how much of the vast changes in the inward constitution and outward acceptance of musical art which have been wrought within this period, are due to the creations and influence of his wonderful genius?" The task of representing the different styles of Beethoven at the various stages of his career was, as may be imagined, an extremely difficult one; but as far as the limits of an ordinary—or perhaps we may say an extraordinary—evening concert would permit, the idea was fairly carried out. Commencing with the first Symphony, and ending with the ninth, we had certainly the two extremes of his style; but considering that, in addition to these works, we had the Dervish Chorus from the "Ruins of Athens," the *Scena*, "Ah Perfido," the "Choral Fantasia," the *Terzetto*, "Tremate," and the Overture to "Leonora," there can be no question that the attention of the listeners was too severely taxed to admit of the possibility of that close attention which such music demands. All these compositions were on the whole well executed. We could have desired a better soprano than Miss Arabella Smythe, both in "Tremate" and the Choral Symphony; but Miss Julia Elton, Mr. Cummings, and Mr. Santley gave much strength to the cast, the latter especially singing the Bass recitative, which commences the vocal part of the Choral Symphony, better than we ever remember to have heard it. The great *Scena*, "Ah Perfido" taxed Madlle. Nilson's powers to the utmost, but the impassioned portions of it were thrown out with such true dramatic feeling that we cannot wonder if some shortcomings in the more expressive parts were forgotten in the burst of applause with which she was enthusiastically greeted at the end. Madame Arabella Goddard played the piano-forte part in the Choral Fantasia with the utmost delicacy and refinement, and the vocalists sang with much decision and firmness. It is not fair to be too critical on the ninth Symphony. A perfect performance of this grand work is not to be expected with so few rehearsals; and more especially at the high pitch which, in spite of repeated failures, is still maintained. Mr. Cusins conducted the whole of the trying music of the evening with his usual care and judgment; and the concert was in every respect one of the most interesting ever given by the Society.

ROYAL ACADEMY OF MUSIC.

THE Annual public concert of this Institution took place, under the direction of Mr. John Hullah, at the Hanover Square Rooms on Saturday morning, the 23rd ult., before a crowded audience. The programme was in every respect most interesting, not only as showing the progress of the pupils both in the instrumental and vocal department, but as exhibiting many very excellent specimens of composition—a most important branch of study in an Academy professedly instituted and supported for the cultivation of national talent. Something beyond mere promising students' work was apparent in many parts of the "Adagio, Scherzo and Allegro from MS. Symphony in D minor," by Mr. Wingham; and the "Adagio and

Allegro Vivace, from the MS. Concerto in C" (excellently played on the piano-forte by the composer, Mr. Shakespeare), proved how admirably the training of the institution has been brought to bear upon the natural gifts of this young artist. The "Adagio" is based upon a most winning subject; and the "Allegro Vivace," which is somewhat Weberish in character, is freely written and instrumented with much knowledge of orchestral effect. Mr. Shakespeare, on retiring from the orchestra, was most warmly and deservedly applauded. There is also much to commend in the *Recit. and Air* by Mr. Parry, which was effectively sung by the composer, and a chorus by Mr. Brion, and part-song by Miss Crawford, showed much talent in the young composers, the latter piece being especially graceful, and well written for the voices. Besides the piano-forte performance of Mr. Shakespeare, already mentioned, Miss Linda Scates and Mr. Kemp played the *Andante* and *Rondo* from Mozart's Concerto in E flat, for two piano-fortes, with marvellous precision and effect, Miss Townshend gave an intelligent reading of Hummel's *Fantasia* on an Indian air, Miss Westmarland performed Weber's *Concertstück* with a decision and spirit scarcely to be expected from so young a student, and Miss Channell displayed much musical feeling and facility of execution in Professor Bennett's *Caprice* in E. The only other instrumental piece was Beethoven's *Romance* in F, for the violin, in which Mr. Morley sufficiently proved that he is progressing in the right road. Miss Ferrari received quite an ovation for her very refined rendering of Meyerbeer's "En vain j'espere," and Miss Marion Severn, Miss Maudsley, and Miss Rebecca Jewell were also highly effective in the solos allotted to them. The powers of the choir were successfully tested in Linley's Madrigal "Hark, the birds," and also in Mendelssohn's two-part song, from "Ruy Blas," "Why listen to the Carols?" the brightness of the soprano voices being especially observable. The prizes were distributed by Mrs. Gladstone, previously to which an address was read by Professor Sterndale Bennett, Principal of the Academy, in which the highly satisfactory artistic state of the institution was particularly dwelt upon; for not only was the talent displayed at the annual examinations far above the average usually exhibited, but the number of students is now larger than it has been at any period since the formation of the Academy.

The following is a list of the prizes and rewards:—Special letters of commendation to those who have already received the silver medal—Misses Rebecca Jewell, Marion Severn, and Linda Scates; Messrs. W. Shakespeare and S. Kemp. Silver medals—Misses Waite, Gardner, and Mr. Wingham. Bronze medals—Misses Goode, Bairnsfather, Jessie Ferrari, Pocklington; Messrs. Parry and Cook. Prizes of books—Misses Westmarland, Whomes, Moultrie, Townshend, Channell, Burleigh, H. Watson, Newman, Taylor, and Sophie Ferrari; Messrs. Brion, Beazley, Douce, Parker, Docker, and Walker. Letters of commendation—Misses Field, Crawford, Martin, H. Bailie, Bishop, Turner, Salmon, Hurley, Smith; Messrs. Howells, Waddington, and Fanning.

THE ANCIENT CONCERTS.

THE Concerts of Ancient Music, which were established nearly a century ago, and produced such a beneficial effect on music generally, when a good performance on a large scale was a rare exception, have after an interval of twenty years been successfully resuscitated. The present society is similarly constituted to the original, and has for President H.R.H. the Duke of Cambridge; the management being in the hands of the Directors, the list of whom for the past season includes the names of the Dean of Canterbury, Lady Wallace, Mrs. Ellicott, the Rev. Sir F. A. Gore Ouseley, Bart., and Field Marshal Sir William Gomm, G.C.B. In the list of patrons of the Society, the names of the Prince and Princess Christian, the Duchess of Cambridge, the Princess Mary of Teck, and a very large number of the fashionable world who are known as lovers of the art are to be found. Two

Gentle winds around her hover.

August 1, 1928.

Words by J. E. CARPENTER.

PART SONG.

Music by LOUIS EMANUEL.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 25, Foultry (E.C.).

Andante.

TREBLE.

ALTO.

TENOR
(Sopr. lower).

BASS.

ACCOMP.

Gen-tle winds a-round her hov-er, Seek the bow-er where she sleeps,

Gen-tle winds a-round her hov-er, Seek the bow-er where she sleeps,

Gen-tle winds a-round her hov-er, Seek the bow-er where she sleeps,

Gen-tle winds a-round her hov-er, Seek the bow-er where she sleeps,

Whis-per, zeph-yrs, how I love her, Though my lip still si-lent keeps,

Whis-per, zeph-yrs, how I love her, Though my lip still si-lent keeps,

Whis-per, zeph-yrs, how I love her, Though my lip still si-lent keeps,

Whis-per zephyrs, how I love her, Though my lip still si-lent keeps,

Tell her that my peace is flown, Say my heart is all her own;

Tell her that my peace is flown, Say my heart is all her own;

Tell her that my peace is flown, Say my heart, my heart is all her own;

Tell her that my peace is flown, is flown, Say my heart is all her own;

Min- gle, ze- phyrs, with her sigh; Bid her let me hope or die.

Min- gle, ze- phyrs, with her sigh; Bid her let me hope or die.

Min- gle, ze- phyrs, with her sigh; Bid her let me hope or die.

Min- gle, ze- phyrs, with her sigh; Bid her let me hope or die.

Gen- tle winds a- round her hov- er, Seek the bow- er where she sleeps,

Gen- tle winds a- round her hov- er, Seek the bow- er where she sleeps,

Gen- tle winds a- round her hov- er, Seek the bow- er where she sleeps,

Gen- tle winds a- round her hov- er, Seek the bow- er where she sleeps,

Whis- per, zephyrs, how I love her, Though my lip still si- lence keeps.

Whis- per, zephyrs, how I love her, Though my lip still si- lence keeps,

Whis- per, zephyrs, how I love her, Though my lip still si- lence keeps,

Whisper, zephyrs, how I love her, Though my lip still si- lence keeps,

(2)

SECOND VERSE.

p Gen - tle moon that shin'st a - bove her, In yon dark blue vault a - far,
p Gen - tle moon that shin'st a - bove her, In yon dark blue vault a - far,
p Gen - tle moon that shin'st a - bove her, In yon dark blue vault a - far,
p Gen - tle moon that shin'st a - bove her, In yon dark blue vault a - far,

pp Whis - per, soft - ly, *mf* how I love her, *pp* Say she is my guid - ing star;
pp Whis - per, soft - ly, *mf* how I love her, *pp* Say she is my guid - ing star;
pp Whis - per, soft - ly, *mf* how I love her, *pp* Say she is my guid - ing star;
pp Whis - per, soft - ly, *mf* how I love her, *pp* Say she is my guid - ing star;

mf Let thy pure and ho - ly beams Fall up - on her while she dreams.
mf Let thy pure and ho - ly beams Fall up - on her while she dreams.
mf Let thy pure and ho - ly beams Fall up - on, up - on her while she dreams.
mf Let thy pure and ho - ly, ho - ly beams Fall up - on her while she dreams.

Mur-mur, moonbeams, how I sigh, But for her I live .. or die.

Mur-mur, moonbeams, how I sigh, But for her I live or die.

Mur-mur, moonbeams, how I sigh, But for her I live or die.

Mur-mur, moonbeams, how I sigh, But for her I live or die.

Gen-tle winds a-round her hov-er, Seek the bow-er where she sleeps,

Gen-tle winds a-round her hov-er, Seek the bow-er where she sleeps,

Gen-tle winds a-round her hov-er, Seek the bow-er where she sleeps,

Gen-tle winds a-round her hov-er, Seek the bow-er where she sleeps,

Whis-per, ze-phyrs, how I love her, Though my lip still si-lence keeps.

Whis-per, ze-phyrs, how I love her, Though my lip still si-lence keeps.

Whis-per, ze-phyrs, how I love her, Though my lip still si-lence keeps.

Whisper, zephyrs, how I love her, Though my lip still si-lence keeps.

very successful concerts have been given at the Queen's Concert Rooms, Hanover Square, on the evenings of June 28 and July 20, under the direction of Mr. Barnby. The programmes show that the highest class of music only is to be given; but considering the rapid strides made in the cultivation of the art during the last fifty years, it would have been impossible to have confined the performances to ancient music alone; the Directors have therefore done well by including some of the best modern compositions in their programmes. Amongst many other important works, the overtures to *Egmont*, *Zauberflöte* and *Samson*, Mendelssohn's Music to *Loreley*, a selection from Cherubini's *Requiem*, and Mozart's "*Splendete, te Deus*," have been performed. The band and chorus having been well selected and carefully trained, the various pieces were given with a finish and refinement which is unfortunately but seldom heard in our larger concert rooms. The Ancient Concerts will be continued next year, when a larger number of performances will be given; and it is to be hoped that so good and useful an institution will enjoy a long and successful career.

THE MEMBERS OF THE Trinity Choral Society gave their last concert of the season on Monday the 11th ult., at the Architectural Society, assisted by Messrs. Ransford, Sinclair, and Buckland; Messrs. Ransford, Mori, Stedman, Coenen, and Parker. The choir may be fairly complimented on the efficient manner in which the part-songs were performed; much of the credit being due to the admirable training of the conductor, Mr. Albert Lowe. Amongst the soloists, Mr. Stedman must be praised for his delivery of Mr. Barnby's graceful song from "*Rebekah*," "*The soft southern breeze*," and Miss Sinclair for her spirited rendering of Weber's "*Softly sighs*." The Misses Ransford and Buckland were also very successful. Mr. Coenen and Mr. Parker contributed pianoforte solos, the former being encored in his own composition "*Souvenir d'Irlande*."

THE *Musical Pioneer*, a journal published in New York, speaks of a composition printed in its last number called "*The Angels breathe on flowers*," "as a very pretty part-song, written by Mr. Naylor, of Oxford." Our readers need scarcely be reminded that this song was originally given in the *Musical Times*. It is of course gratifying to find that our music hits the taste of the American editor; but whether he justifies the title of his publication in other matters or not, we can hardly believe that he is a "*Pioneer*" in the cause of international courtesy when he coolly appropriates our property without the slightest acknowledgment of the source from which it is derived.

AN interesting little episode occurred during the Annual Examination of the students at the Royal Academy of Music, on Saturday the 16th ult. The proceedings being temporarily suspended, Mr. George Macfarren, in the name of the whole body of Professors attached to the Institution, presented to Professor Sterndale Bennett, the Principal, an address of congratulation on the honour recently conferred upon him by the University of Oxford.

MISS ELLEN JARMAN gave a concert at the Hanover Square Rooms, on Thursday, the 7th ult. The *beneficiaries* played standard works by Beethoven and Woelfl. In all showing herself a pianist and musician of ability. She was assisted by Madlle. Delise, Madlle. Santos, and Miss Lyndhurst; Messrs. Walter Reeves, C. J. Bi-henden, W. C. Bell, and Madame Rivoldi (from *La Scala*), who has a voice of great volume and richness. Mr. Lansdowne Cottell and Mr. C. F. Weber conducted; and the concert was highly successful.

MR. LANSDOWNE COTTELL gave his fourteenth and last Concert for the season at Wornum's Concert Hall, Store Street, on Saturday, the 16th ult., to an over-

flowing auditory. Henry Smart's popular trio, "*Queen of the Night*," was well rendered by Miss A. Lyndhurst, Miss F. Delise, and Mr. W. C. Bell; Madame Rivoldi, a clever young vocalist from *La Scala*, and late of *Manilla*, gave with great effect a valse aria of *Arditi's*, "*Truth in Absence*," and "*The Last Rose of summer*," and Mr. W. C. Bell, a baritone, gave a spirited new national song, by Wellington Guernsey, "*The War Cry*," which was well sung and encored. Miss Ellen Jarman, from Brighton—an associate of Mr. Cottell's academy—played in brilliant style a new waltz by Mr. F. B. Jewson, entitled "*The Alexandra*," and Mr. Newton Stringer, a pupil of Mr. Cottell, made a successful *début* as a tenor singer in the ballad of "*Madoline*." Signor Scuderi, the violinist, performed some effective solos, as did also Madame de Barry, from *Rio de Janeiro*, Master Surtees Corne, Miss Laura Vinette, and Mr. C. Weber on the pianoforte.

MR. FREDERIC ARCHER gave a Concert at the Hanover Square Rooms on the evening of the 24th June, before a large audience. The concert-giver was highly successful in all his performances, which included three posthumous studies by Mendelssohn, and the pianoforte part of the same composer's "*Trio in D minor*," in which he was ably assisted by M.M. Risegari and Paque. The vocalists were Mrs. Frederic Archer, Miss Poyntz, Miss D'Almaine and Herr Carl Stepan. Madame Leumens Sherington and Mr. Nelson Varley were unfortunately prevented from appearing, through indisposition.

A MATINEE MUSICALE was given by Madame Rudersdorff on the 21st June, at the residence of Mrs. Washington Hibbert, Dover Street. Some of Madame Rudersdorff's pupils displayed much talent on the occasion, and the list of well-known vocalists included the names of Mesdames Volpini, Trebelli, Fatey, Signor Gardoni, M. Jules Lefort, Signor Bettini, &c. One of the most effective vocal pieces was a *MS. Canzone* by Signor Randegger, called "*Marinella*," which was excellently sung by Madame Rudersdorff, and received with the warmest applause. Amongst the instrumental solos were Bocherini's *Sonata* for the violoncello, well played by Signor Pezze, and a Duet for two pianofortes by Reinecke, which was given with much effect by the Misses Kingdon.

THE Concert of Mrs. Henry Davies, at the Hanover Square Rooms, attracted a large and fashionable audience. The programme consisted of solos and duets for pianoforte and harp, and operatic and ballad music. The vocalists were Miss Edith Wynne, Miss Elena Angèle, Mr. W. H. Cummings, and M. Lefort; instrumentalists, Mrs. Henry Davies, Mr. John Thomas, and Mr. W. Macfarren. Several of Mr. Thomas's compositions were performed, the most effective being a duet for two harps, in which the composer was ably seconded by Mrs. Davies. The "*Bells of Aberdovey*" (admirably sung by Miss Wynne), and "*I heard a voice*" (equally well given by Mr. Cummings), were re-demanded. The Concert was a decided success.

MR. H. STAFFORD TREGO's second annual Concert was given at the Horns Tavern, Kennington, on Tuesday, 28th June. The vocalists were Mesdames Mabel Stuart, Dicks and Poole, Messrs. J. H. Croft and Ramsey, and the "*London Orpheus Quartett*;" Concertina, Mr. J. C. Ward; pianoforte, Mr. H. S. Trego. Amongst the most successful pieces were a "*Duo Brillante*" on "*Zampa*" (played by Messrs. Ward and Trego), the Song, "*Peacefully slumber*" (sung by Madame Poole with much taste), and Curschmann's *Trio*, "*Ti prego*" (effectively given by Miss Stuart, Madame Poole and Mr. Croft), all of which were encored. A similar compliment was paid to the choral pieces, "*Come, let us join the roundelay*," "*Evening's twilight*," and "*Pretty maiden*," sung by the London Orpheus Quartett. In response to the last-named

composition, Truhn's glee, "The Chafers," was substituted, which was so humorously rendered, that a second recall was demanded. Mr. H. S. Trego conducted with much ability, and must be congratulated on the success of his concert.

MR. ALEXANDER COOPER'S Concert took place at the Beethoven Rooms, Harley Street, on Friday evening the 24th June, before a large audience. The programme was an interesting one, and included Mozart's Trio in E, Beethoven's Duet Sonata in F, and Schumann's "Blumenstück" and "Nachtstück." These were all most efficiently rendered by the concert-giver, assisted by Messrs. H. W. Hill and Walter Pettit, and received with hearty applause. The vocal portion of the programme included Handel's "Cangio d' aspetto" (well sung by Miss Marion Severn), two songs by Schumann (given with taste and expression by Madame Talbot Cherer), "In sheltered vale" (sung by Mr. Chaplin Henry, and encored), and several of Alex. Cooper's most recent compositions—"If I were yonder wave my dear" (Barcarole for tenor), "Love for Love" (canzonet, also for tenor), "Hope in Tears" (for contralto), and two new M.S. glees. The execution of these, with the exception of "Hope in Tears," somewhat betrayed the effect of insufficient rehearsal. Haydn's Trio in G brought the concert to a successful conclusion, and the *beneficiare* received quite an ovation.

MISS KATHERINE POYNTZ gave her annual evening Concert at the Hanover Square Rooms, on the 7th ult. The programme was well selected, and Miss Poyntz received the warmest applause for her vocal solos, which were sufficiently varied to test her powers both of execution and expression. The vocalists who assisted the concert-giver were Madame Osborne Williams and Madlle. Drasdil, Messrs. W. H. Hillier, W. H. Cummings and Harley Vinning. The instrumentalists were Mr. Richard Blagrove (concertina), and Mrs. Richard Blagrove and Mr. W. G. Cusins, pianoforte.

THE New Polyhymnion Choir's programme for last month's public rehearsal, included Mendelssohn's "Hear my Prayer," (solo by Master W. Robinson), Leslie's "Pilgrims," Smart's "Ave Maria," &c., &c.; also solos by Miss Vincent, Miss Cullingworth, Miss Bent, Miss Barrett, Messrs. G. L. Wood, Charles, Blake, Youngs and Robinson. Mrs. Paulsen was the accompanist, and Mr. W. Robinson conducted with his usual ability.

On the 28th June, the Choir of St. Matthew's Parish Church, Bethnal Green, gave a performance of Haydn's *Creation*, under the able direction of Mr. M. Bassett, Choir Master. The solo parts were well rendered by the Misses Dixon and Elder, Messrs. Hulford, Robinson and Todensack. The band, though small, was efficient; leader, Mr. W. Bent. The choruses were sung with great precision and spirit, and the performance was thoroughly successful.

COLONEL GLYN and the Officers of the 1st Battalion, 24th Regiment, have presented a very handsome testimonial to Signor G. Tamplini, their late bandmaster (on the occasion of his leaving them to join the 4th Battalion, 60th Rifles), in the shape of two elegant and highly finished silver cups, "as a slight token of their personal esteem, and to mark their appreciation of his services during the eight years he has been attached to the corps as bandmaster." Signor Tamplini was formerly for five years principal bassoon at Her Majesty's Theatre. He is a member of the ancient and celebrated *Accademia dei Filarmonia* of Bologna, and the author of a standard work on our Military Bands, "The Bandsman," a set of instruction books for the various Military Band instruments.

THE "Morning Post" of the 16th ult., contains an account of a Welsh Musical Entertainment given, under the direction of Mr. Brinley Richards, at the resi-

dence of Lady Llanover, which, for the sake of those interested in the music of the Principality, we regret that we cannot quote in its entirety. That portion, however, which relates to the performance of a Concerto of Handel for the triple-stringed harp, we cannot refrain from extracting.

"The object of the entertainment was to show the value and powers of the national instrument of Wales, the triple-stringed harp, as well as to give specimens of the unaltered ancient Welsh compositions, vocal and instrumental, and the crowning incident of the night may be considered as an event in the history of music—viz., the performance of a concerto composed by Handel for the celebrated Welsh harper Powell, who used to play before George II. This valuable manuscript has been recently discovered in the British Museum by Mr. Brinley Richards, and was executed with the most marvellous precision from memory on the triple harp of Wales, by Herr Sjöden, himself an eminent performer on the pedal harp, with accompaniments for two violins, a viola, violoncello, and double bass. It was played from the original score of Handel's MS., and consists of three movements, an "Allegro," which abounds with passages difficult enough to puzzle most modern players on any harp; a very graceful and melodious "Larghetto;" and the "Finale," a quaint and charming specimen of the great composer in his most mirthful humour; and, unlike his other "concertos," this one is "scored" for stringed instruments only. Herr Sjöden, it should be repeated, played the entire work from memory, and, still more remarkable, he played it upon the Welsh triple-stringed harp, the instrument for which it was composed. The accompaniments were very carefully performed (Mr. Weist Hill, first violin) under the direction of Mr. Brinley Richards, whose exertions were well known to be a labour of love."

THE Concert of Herr Lehmeier, the well-known pianist, took place on the 13th ult., at the Beethoven Rooms. The programme was devoted wholly to the works of Beethoven and Schubert. The singing of the Mesdles, Doria was much appreciated during the evening. The quartet in canon from "Fidelio" by these ladies, with Mr. Stedman and Herr Deck, was especially well sung, and received an unanimous encore. Mr. Benedict's refined accompaniment contributing much to the success of the piece. Mr. Stedman gave "Sei mir gegrüßt" (Schubert), in a highly artistic manner, the same composer's "Wanderer" being finely rendered by Herr Deck. Herr Lehmeier was assisted by Sig. Scuderi (violin), and Mons. Albert (violoncello). The other artists were Madme. Thaddeus Wells and Miss C. James. Mr. Parker and Herr Ganz conducted.

THE last Concert for the season of S. Mark's Choral Association took place at the School Rooms, Rawstorne-street, City-road, on the 29th June. The performances of the choir were extremely successful, including the "Sanctus" of Bartniansky, the "Pilgrims" (Leslie), "Sweet and low" (Barnby), "Ave Maria" (Henry Smart), "Dawn of Day" (Reay), and "Hear my Prayer" (Mendelssohn), the solo in which was capitally sung by Miss Maria Langley. "The soft southern breeze," from Mr. Barnby's new Cantata "Rebekah," was effectively given by Mr. Stedman; and Mr. Paget also sang some bass solos. Liszt's arrangement of airs from "Rigoletto" was well played by Miss Florence Martin, and the performance of Herr Jacoby on the violin was highly appreciated. Mr. James Robinson conducted as usual, with Mr. J. Tunstall as accompanist.

To the list of new works promised at the forthcoming Birmingham Festival (given in our June number), we have now to add a Choral Ode by Dr. Stewart, composed expressly for the occasion. We may also mention that at the miscellaneous evening concerts, Mendelssohn's Concerto in G minor will be played by Madame Arabella Goddard, the "Kreutzer" Sonata will be given by Madame Goddard and M. Sainanton, and the Overtures to "Der Freischütz," "Zampa," and "Guillaume Tell," will be performed. It is also announced that on the Wednesday evening, the second part of the concert will consist entirely of selections from the works of Beethoven.

MR. ELLIS ROBERTS gave a Concert at St. George's Hall, under the patronage of His Royal Highness the Prince of Wales, on Tuesday evening, the 5th ult.,

which attracted a large audience. Mr. Roberts executed two of his popular harp solos with great effect, the first being encored. Madame Patey's song, "Always alone," was re-demanded; Miss Adelaide Newton was also highly successful; and Miss Ellen Glanville, in Meyerbeer's "Roberto, o tu che adoro," received well-merited applause. The pianist was Miss Kate Roberts, who had to repeat Thalberg's "Home, sweet home," and was no less successful in Mendelssohn's Duo in D, for pianoforte and violoncello, in which she was admirably assisted by Mr. Edmund Howell.

In addition to the artists already announced to appear at the Birmingham Festival, Madame Adelina Patti has been engaged.

Reclibus.

THE CLARENDON PRESS, OXFORD.

The Cultivation of the Speaking Voice. By John Hullah.

THAT those who are teachers should be also learners can be demonstrated by all the professors of an art who conscientiously discharge their duties to their pupils; for, whatever may be the talent of a professor, years of experience alone can develop a system of tuition which shall never fail in its application. As a careful gardener will exhibit the plants which he has tended in various stages of progress—some just putting forth their leaves, others budding into flower, and a few, still more forward, in full blossom, but all equally healthy—so should a good teacher be able to show his pupils in their several grades of proficiency, gradually advancing in that slow but certain method which constant watchfulness only can perfect in all its details. All the systems laid down by the sincerest students of an art can but assist a teacher; for it is by practical knowledge alone that he is enabled to discover how far these ingenious theories can be reduced to practice; and it is on this account that a book in which the result of a professor's experience is recorded, becomes often of more real value than that in which a mere clever thinker enunciates a theory which is logically unassailable. The volume before us is an apt illustration of this. Mr. Hullah, by a close application for a length of time to the subject upon which he writes, has earned the privilege of receiving the earnest attention of those whom he addresses; and we hope and believe that his book will be most extensively read. For ourselves, we confess that we have received infinite pleasure from its perusal; for not only are the truths which it contains most felicitously expressed, but many original remarks upon the method in which the voice should be trained occur, which will be found of the utmost service to those who, like ourselves, consider the matter of vital importance. As the title expresses, the book is on the cultivation of the "speaking voice;" but the author truly says, "frequent reference to the singing voice has been inseparable from the mode of treatment he has adopted;" and so excellent are his remarks upon the false opinion which exists that the art of "playing upon the voice" is not as difficult as that of playing upon any other instrument, that we cannot forbear making a somewhat extensive quotation. "If I had that man's voice" (he says), "is an aspiration which has been expressed by many an instrumental performer, in respect to many a well-endowed but incomplete vocalist; the aspiration implying of course that having it, he would then and there give expression through the coveted organ to such musical power as he knows himself to be possessed of. The vocalist might as reasonably exclaim 'Had I only that man's fiddle.' He never does say so, because his wish could be easily gratified, and his skill in using his new possession tried—everybody knows with what result." And then, after alluding to the vocal discipline exercised in the last century—the well-known story of Caffarelli, whose practice was restricted to exercises written on one sheet of music-paper for five years, being instanced—he says, "If the preparatory training which, it might

seem obviously, the singer's art demands is often partially, sometimes even wholly, neglected, we need not wonder that all training akin to it, in relation to the speaker's—apparently so much more easy, so much more 'natural'—should be not only entirely neglected, but hardly even recognised as at all necessary." Here, indeed is an evil which cannot be too prominently brought forward; for does it not happen in nine cases out of ten that when a Professor is called upon to teach a pupil to sing, he finds that he has first to teach him to speak? In his observations upon the manner in which public speakers experiment with the voice at various degrees of pitch and intensity, much useful information may be gleaned. He also touches upon the well-known malady "clerical sore throat," and asks who ever heard of "histrionic" or "theatrical sore throat?" This is true, but we scarcely agree with the assertion that it arises from the fact that "the majority of actors know how to produce their voices, and the majority of the clergy do not," for an actor uses his voice with all the natural inflections, whilst a clergyman recites for a length of time upon one note, a practice which never fails to impair the vocal organs, as may be proved by any person who is in the habit of reading aloud. We should the more regret that our space will not allow us to make further extracts from this interesting essay, were we not convinced that what we have already said will prompt our readers to seek further information from the book itself. Before concluding, however, we may mention that our author does not lament over defects without suggesting a remedy; and that the exercises which he gives at the end of the volume in a tabular form, will prove invaluable to those who believe that good speaking, like good singing, is the result of proper cultivation.

NOVELLO, EWER AND CO.

Tyrannic Love. Recitative and Air from Handel's Oratorio "Susanna."

A MAN does not become permanently or really great by the production of one successful work. Many people of mediocre abilities have occasionally done a great thing, but have not necessarily become great. The true genius is one whose work is nearly always above a certain high standard, who turns almost everything he touches to gold—the qualification "almost" being necessary to indicate that, however sublime his inspirations, he is still human, and therefore liable to occasional failure. The works of Handel have not all reached the standard of the *Messiah* or *Israel in Egypt*; but on the other hand it is hardly too much to say that his least successful compositions have had something in them which have placed them above the highest efforts of contemporary writers. It is not necessary to the subject in hand, to describe the Oratorio *Susanna*, or endeavour to explain the cause of its strange neglect—to which its subject must have greatly tended. One thing, however, is plain, that in this Oratorio has been embedded one of the finest of its composer's inspirations, worthy to rank with "Deeper and deeper still." As in the last named recitative, nearly every emotion the heart is capable of feeling, or the tongue of uttering, from the most rapturous joy to the deepest despair, is here expressed with a force unequalled by any other composer. Nor is the charming Aria "Ye verdant hills, ye balmy vales," at all inferior in delicacy and tenderness of feeling to the best specimens of the same master. It is hardly possible to conceive a greater intellectual treat than is afforded by the fine singing of this scena by Herr Stockhausen: there is only one thing of the kind worthy to compare with it, viz., Mr. Sims Reeves' well-known interpretation of "Deeper and deeper still."

1. *O Salutaris Hostia.* Motett for Soprano Solo and Chorus, with Organ.

2. *O Saving Victim.* Motett for Soprano Solo and Chorus, with Organ.

Composed by Berthold Tours.

THE second of these publications is an English rendering of the first, for the benefit of those who have no opportunity of making use of music with Latin words. The beautiful hymns of the Roman Church have called forth the inspirations of musicians of all ages; the settings of them lie in strata, like geological formations. Unfortunately the newest formation, taken as a whole, cannot claim to be the best; there hangs about it an air of triviality, not to say unreality, which makes musicians and clergy long for solidity and solemnity. These latter qualities permeate the work before us, and moreover are not gained by a sacrifice of sweetness. The melody, whilst ecclesiastical, is graceful and pleasing. The harmonies, too, deserve praise. At the words "Da robur," will be found a fresh and vigorous treatment of the chord of the diminished seventh, its first inversion (A—C—E♭—F♯), being followed by a common chord (E♭—G—B♭—E♭—G) instead of the more usual ♯. The closing chords also are sufficiently out of the common to satisfy all cravers for new effects. Altogether the composition is most satisfactory.

Turn Thy face from my sins. Verse Anthem. By Charles Steggall, Mus. Doc., Cantab.

CHOIRS possessing a good Tenor singer will find this a most useful and effective Anthem. Not only does a vein of pure melody run throughout the whole composition, but it breathes a spirit of devotion which particularly adapts it to penitential seasons. The opening recitative, which will need a thoughtful rendering, is followed by a simple melody with a flowing accompaniment, well suited to the words. A theme in D major, worked out in the last chorus in imitation, and with slightly varied harmonies, brings this well-written work to an appropriate close.

Three Andantes for the Organ. By Rev. Sir F. A. G. Ouseley, Bart. (Dedicated to the College of Organists).

THOUGH not offering any claim to originality of thought, these Andantes run smoothly and are well phrased. Their simplicity brings them within the powers of many young organists who need short voluntaries.

Prelude and Fugue for the Organ. By Rev. Sir F. A. G. Ouseley, Bart.

Do organists require any more Fugues? We think not; but those players who are not quite up to J. S. Bach, will perhaps find this one an instructive study. The subject is not very melodious, but is on the whole cleverly handled.

Bonnie Mary. Song. Poetry by Burns.

Down among the beds of sweet roses. Song. Poetry by Alexander Montgomery.

Composed by G. A. Macfarren.

THE first of these songs has a graceful melody, scarcely perhaps sufficiently Scottish for the subject, but well fitted for the expression of the words. After the close upon the Dominant, the unexpected change of key has a good effect. The accompaniment, slightly altered in the second verse, is appropriately subdued throughout. Of the two songs we prefer the second, which has a quiet theme, most unobtrusively accompanied. In the last verse, commencing in the relative minor, (E), we have a very beautiful sudden modulation into C major, and the return to the original key is afterwards skillfully effected. Both words and music of this song cannot fail to please.

My Father knows. Sacred Song, with Pianoforte accompaniment.

The Music composed by John Scaife.

As this song has, we perceive, reached a second edition, it is somewhat late to deliver an opinion upon its merits, but we cannot say that it is a favourite of ours. The melody is agreeable enough, but it becomes tiresome by constant repetition, the accompaniment never being sufficiently varied to make its return welcome. Very little harmony is attempted throughout—which is perhaps erring on the right side—but it causes a colourless effect

upon the ear—if we may use such a term—which somewhat wearies the listener. By the way, what can be the reason that double bars are placed at the conclusion of every line of the poetry?

Mazurka Héroïque, pour Piano. Par Wilhelm Schulthes.

WHEN we consider how difficult it is to find anything like an original subject for a Mazurka, we may fairly congratulate Herr Schulthes on the very spirited piece before us. The theme, in A minor, with which it commences, is full of life; and the *legato* melody in the relative major, modulating back to the original key, is exceedingly effective. The episode, in A major, roams about somewhat unnecessarily, but the passages are well written, and lie comfortably under the hand. A pianist with a brilliant finger and some musical feeling, will be certain to make this Mazurka liked by a general audience.

Scherzo Brillant, pour Piano. Par H. A. Wollenhaupt.

THOSE who are not acquainted with the pianoforte pieces of this composer cannot too soon seek so agreeable an introduction; for in all his works there is an airy gracefulness, united with the requisite amount of brilliancy, which must ensure them a cordial welcome, even in the most musical of "drawing-rooms," for which locality so much of our modern music is expressly manufactured. In this "Scherzo" there is no "filling up;" the theme flows elegantly and spontaneously; and the passages, instead of being, as is too often the case, patched on to the piece, appear to grow up naturally. The opening subject is melodious and vivacious; and, if played with the requisite amount of spirit, may be made highly effective. The second theme pleases us immensely, especially where the chromatic F sharp passes upwards against the F natural in the bass. We can cordially commend this "Scherzo" as an excellent piece both for practice and performance.

Six Two-part Songs, with Pianoforte accompaniment. The words by John Oxenford, Esq. The Music by Franz Abt.

1. Sabbath repose.
2. Like the lark.
3. The Wanderer's joy.
4. Weather.
5. A wish for the mountains.
6. Boatman's Song.

THERE is a wealth of melody in these Part-songs which would be distributed over the life-time of many modern composers; and so simply and vocally are they written in both parts, that we can safely predict for them a most favourable reception both with amateurs and professors. No. 1 has a melodious theme, with just the quiet accompaniment which it requires from the nature of the subject. Excellently contrasted with this is the joyous melody of No. 2, which seems literally to speak the words "Like the lark, would I were singing." A very good effect is obtained by the phrase for the first voice, in C major, being answered by the second in the relative minor; and the union of the two voices at the end is as simple as it is beautiful. There can be no question that this song must rapidly make its way to popularity. No. 3 flows on in measured march time to a bold melody, with scarcely any solo part for either voice, the modulations giving sufficient colour to prevent anything like monotony. No. 4, although vocal, and in true sympathy with the poetry, is scarcely as attractive as those already mentioned. In No. 5, however, we have a fresh and genial subject which seems to breathe of the mountain air. A short and simple solo for the first voice, near the end of the verse, has a good effect. No. 6, as the title implies, is a quiet Barcarole, the undulating character in which is well preserved throughout. Two vocalists who can sympathise with the music, and with each other, cannot fail to make this song liked by an audience. Amateurs who wish to please, rather than to astonish their hearers, will be glad to know

of these compositions; and, as they can be all had separately, our short sketch of the characteristics of each may be of service in selection.

Jilted. A Song for a Bass or Baritone. Words by W. A. Barrett. Music by J. Stainer.

In the present day, when love-sick sentimental ballads have so become the rule that it is often a real difficulty to distinguish one from the other, it is refreshing to find a poet bold enough to turn round upon the false object of his affection, and assert that "The finest fish yet caught in net, hath still his peer in sea." In character, the words remind us of the verses of Withers, "Shall I waste my life in despair," where the same theory is enunciated with a recklessness which must fairly astonish those faithless fair ones, who firmly believe that a jilted lover immediately betakes himself to lonely groves and woods, where he carves the name of his mistress upon the trees, and eventually dies of consumption, pressing the portrait of his loved one to his breast. But the song before us speaks with a double power, for both poet and composer have done their best. Dr. Stainer's melody is really excellent, the rising and falling seventh at the commencement giving a quaint character to it, which is highly effective. Simple indeed it is in the extreme, but it is the simplicity which belongs by right to the words; and so artistically is it treated in the harmonies, that the voice part is enriched, without being embarrassed. We should perhaps have preferred that less motion should have been given to the accompaniments in some parts, as in a song of this description the more clearly the words are heard the better; but variety at least is obtained, and this we presume was the composer's principal object. The melody runs somewhat high for a bass; but a baritone singer will be glad to know of so characteristic and effective a song.

Late, late, so late! The Novice's Song, from the *Idylls of the King*.

Composed by Edwin Edwards.

A QUAIN'T song, in D minor, well expressive of Tennyson's beautiful words, but monotonous from the constant repetition, note for note, of a few short phrases. Composers should not mistake the mere reiteration of the same melody and harmony for character; for there is as much affectation in simplicity as in complication; and, with immature writers, the display of either is apt to degenerate into a trick. The two closes in F major, followed by the one in D minor, become tiresome, especially as the symphonies between (each upon a key-note pedal) as we have already said, are never altered. The change of the last chord into D major is felt somewhat as a relief.

ASHDOWN AND PARRY.

Hunting Song. Impromptu, for the Pianoforte.

Solitude. Romance, for the Pianoforte.

Composed by C. Swinnerton Heap.

As the first of these pieces is marked "Op. 1," and the second "Op. 2, No. 1," it is scarcely perhaps fair to criticise them too severely; but when we find that in presenting the works to our notice, the composer draws our attention to the fact of his having been a "Mendelssohn scholar," he cannot wonder if we express our disappointment at not finding traces of a power beyond that necessary for the manufacture of an ordinary drawing-room piece. The restlessness apparent in both the compositions before us detracts very much from their merit. In the "Hunting Song" we have the conventional subject appropriate to this well-worn theme, given out at first with tolerable clearness; but all the effects are got by changes of key, rather than by changes of character, a device which by no means covers the want of invention. Does Mr. Heap remember a "Hunting Song" in the "Lieder ohne Worte," written by the man in whose honour his scholarship was founded, where variety and power are gained by the simplest possible means? The second piece, "Solitude," is by far a better composition, although here again it is shown that the author cannot

allow his subject to flow on quietly and naturally. The opening theme, in A minor, is graceful and in character with the title of his piece; but the second subject, in F major, wanders away into regions from which the composer himself finds it difficult to extricate it. In spite of these defects, however, Mr. Heap shows talent enough to make us wish to meet him again; and we need scarcely say that the meeting will be doubly welcome if, in the meantime, he has acquired the difficult art of being simple.

DUFF AND STEWART.

There was a Rose. Song.

Composed by Barthold Tours.

In all the vocal compositions of Mr. Tours, a definite meaning is observable, which effectually removes them from the common-place ballads of the day, where the melody, as a rule, could be transferred from one set of verses to another, without anybody discovering it. The simplicity of the opening theme of the song before us is most appropriate to the words; and the accompaniment is as quietly written as the subject demands. We are not quite sure whether a good singer would reconcile us to the sudden changes of key which occur after the interruption, on the chord of A major, in the symphony; there is certainly much poetical feeling in the treatment of the verse; but too much "word painting" in a simple song is always somewhat dangerous. The return to the original melody, is, however, extremely fresh, and the conclusion of the song is full of effect.

WEEKES AND CO.

Two Songs. Written by Christina Rossetti.

Composed by Sibyl.

1. *When I am dead, my dearest.*

2. *Uphill.*

SIBYL has no reason to hide her name; there is character and feeling in her music, which may some day be trained to good account. In both the songs before us, ample proof is given of the power to produce effect by simple means; and, although sufficient technical knowledge is shown in the treatment of the harmonies, we have no undue intrusion of chromatic chords to disturb the natural flow of the melody.

The Voyage. Song. Words by Tennyson.

The Bridge. Song. Words by Longfellow.

Composed by Childs Avison.

THE first of these songs has a peculiar melody, the commencement of which is harmonised somewhat harshly, on a key-note pedal. Afterwards, however, the voice part is allowed to flow freely enough, and contains some pleasing phrases, especially that in the relative minor, in which the words are exceedingly well expressed. "The Bridge," we like very much in many parts; but it is unequal as an entire composition. The short phrase of accompaniment with which it opens runs through the song with good effect; and the melody, in A minor, has a mournful character, in excellent keeping with the feeling of the poetry. The *Agitato* is scarcely so much to our mind; and the two hands are too close together in the accompaniment, sometimes even getting in each other's way, especially where the C and B clash unpleasantly, on the words, "And the burden laid upon me." This could be easily remedied; and as we are suggesting revision, we might also ask whether the composer would not agree with us that the final chord of the last bar but one on page 3, would be improved by being major, instead of minor, reserving the F natural until the modulation takes place into C, in the next chord. We are of course only expressing our own opinion upon these points; but our doing so is a proof that we consider the song worth attention.

A. DIMOLINE, BRISTOL.

O'er the sparkling summer waters. A Home Song.
Written by J. P. Douglas, Esq. Composed by William Beeby Graham.

MR. GRAHAM'S composition is the representative of a class of mild family songs which can scarcely, perhaps, fairly appeal to the critic. The whole of the first part is founded on the key-note and dominant chords, which harmonies are repeated in the relative minor; then we have the same wearisome chords again, with the addition of a subdominant harmony, and a diminished seventh. We have nothing whatever to say against this vocal trifle; it is at least inoffensive; but, if this be really a "Home song," it will warn music-lovers from becoming too domestic in their habits.

TO CORRESPONDENTS.

Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

The letter of Mr. C. J. Bishenden merely re-states what has been so often advanced on the subject of Musical Pitch.

Mrs. BAC.—We fear that national operatic music will have little chance of encouragement if we are to wait until a "nobleman can be prevailed upon to erect an English Opera House." Should our correspondent have any more feasible plan to propose, we shall be happy to print his letter on the subject.

A. N., Dublin.—1, Hill and Son. 2, Yes.

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ABBOTS LANGLEY.—A Festival Service was held in the Parish Church, on St. Peter's Day, the 29th June; several neighbouring choirs lending their assistance, under the direction of Mr. Willing. The hymns were selected from *Hymns Ancient and Modern*, and the Anthem was the *Gloria* from Mozart's *Twelfth Mass*. The sermon was preached by the Venerable Archdeacon Bickersteth, D.D., the subject being the duty of rendering our public worship worthy of the Almighty. This gathering of choirs was arranged by Canon Gee, Vicar of Abbots Langley, on account of there being no Festival at St. Albans this year.

ADELAIDE, AUSTRALIA.—The Concerts of the Adelaide Philharmonic Society have, we are glad to learn, been unprecedentedly successful. The fourth and last performance of the season was given on Thursday, the 19th May, when Handel's *Dettingen Te Deum* and selections from Haydn's *Creation* formed the programme. At the first concert of the new season, Romberg's *Lay of the Bell*, and a miscellaneous operatic selection, are promised. The Hall in which the concerts take place, is admitted to be the finest in the Australian Colonies. Its length is 105 feet, breadth 65 feet, height 40 feet; and it is constructed to hold 1,500 people.

DUNDEE.—The Dundee St. Cecilia Choral Society has recently appointed Dr. Linter as conductor. From his high standing in the profession, it is obvious that the appointment will materially advance the interest of the Society.

ELING, HAMPSHIRE.—On Wednesday afternoon, the 29th June, the organ just erected in Eling Church, by Messrs. Bevington and Sons, the well known builders of London, was opened by Mr. R. Sharpe, the talented organist of All Saints' Church, Southampton. A very eloquent sermon was preached by the Rev. F. Wilson, at the close of which he made a brief appeal for offerings to clear off the debt of £30 remaining upon the organ, the result being that upwards of £15 was contributed. The powers of the fine instrument were successfully tested by Mr. Sharpe, whose performances comprised a prelude in A (Hopkins); Adagio (Mozart); and, during the offertory, a composition by Hainworth; an Adagio,

by Leprevost, and "Quis est homo" (Rossini), formed the out-voluntary, the conclusion of which many persons remained to hear. The service was played through by Mr. K. G. Westley, of Southampton, formerly deputy organist of St. Mary Magdalen, Old Change, St. Paul's, London. In a very short space of time Mr. Westley has organised a choir of boys and men, principally residents of the village, and their performances bore testimony to the painstaking care of their conductor. The cost of the new instrument was nearly £250, which has almost entirely been met through the liberality of the parishioners.

KIRKSTALL, NEAR LEEDS.—On the 24th ult., this village presented a most painful scene, on the occasion of the funeral of Mr. Thomas Marshall, one of the killed in the frightful accident at Newark. Early in the afternoon a large number of the tradesmen and inhabitants generally met to pay their last mark of respect to his memory, and take part in that ceremonial, which was witnessed by an enormous crowd of sorrowing sympathisers. The procession was met, on entering St. Stephen's Church, by the Rev. T. S. Bowers, M.A., Vicar, the Rev. J. P. Seabrooke, LL.M., Curate, and the whole of the choir (of which Mr. Marshall was, at the time of his death, and for the last 18 years, a prominent member), and to the strains of the "Dead March" in *Saul*, entered the church, where the Funeral Service was beautifully intoned, and the Anthem, "Is there not an appointed time" (Job vii.), was feelingly sung by his sorrowing fellows. At the grave side a short Choral, composed for the occasion by Mr. Stables, Choirmaster and Organist, was sung to the words "I heard a voice from heaven," &c., during which peals of thunder rang through the air, as it were in reply, to make this harrowing scene more affecting and impressive. A beautiful wreath of camellias and a floral cross were placed on the coffin, and several bouquets were dropped into the grave, by members of the congregation to which the deceased belonged, and among whom he was universally respected.

MALVERN.—On Thursday, the 30th June, a very pleasant evening was spent by the Choir of Lady Huntingdon's Free Church, at the School-room under the Chapel. The Organist, Mr. H. Elgar, arranged a private *Soirée*, and the Rev. H. E. Allen, the pastor, presided. The whole of the choir was present, and also several connected with this place of worship. The Rev. H. E. Allen and Mrs. Allen sang several songs with much effect, and pian-forte solos were played by Mrs. Allen and Mr. H. Elgar. Solos were also efficiently rendered by Miss Smith and Messrs J. Butcher, E. Wilkins and E. Stokes, and the singing of the choir was uniformly good. The results of such gatherings as these must be not only the improvement of each individual member, but also of the choir collectively; and similar meetings might with advantage be held at regular intervals.

MANCHESTER.—On Monday, the 16th ult., Mr. Keats gave his annual Concert in the Cheetham Town Hall, to a large audience. The artists were Miss Ross (a young singer of much promise), who was recalled after each of her songs; Mr. Allen, who was also highly successful. Mr. Smithies, who gave with much effect a new song by D. L. Brown, of Liverpool, "England's Ironsides," and Mr. Keats. An excellent glee party contributed much to the success of the concert. Mr. Simpson most ably accompanied on the pianoforte.

MONTROSE.—On the evening of Friday, the 1st ult., the musical classes taught by Mr. C. B. Taylor in the Academy, gave their annual rehearsal in the Guild Hall. The scholars executed many pieces in a most praiseworthy manner; and when we consider that the generality of the pupils are very young, there can be little doubt that the painstaking teacher has performed with great credit to himself a very difficult task. At the close, Bailie Lackie proposed a vote of thanks to Mr. Taylor, and complimented him very highly on the manner in which he had performed the duties entrusted to him.

OXFORD.—The Members of the Oxford Choral Society gave a highly attractive concert at the Corn Exchange, on the 20th ult. The selection of Barnett's "Ancient Mariner" for performance, exhibited much boldness on the part of the Society; but it is a matter for congratulation to Mr. W. H. Allichin, the conductor, that complete success attended his efforts, and that the performance passed off with much *éclat*, and in a manner highly creditable to all concerned. The Society is fortunate in possessing amongst its members lady vocalists who not only admirably sustain the soprano parts in the chorus, but who are also qualified to undertake the principal solos, in a manner which shows a thoroughly musical training. On this occasion the ladies who undertook the soprano parts (Miss Hill and Miss Seary) were as successful as could be desired; and Madame Foote, a lady well known as a contralto of much purity and power, Mr. Gay, of Magdalen College Choir, and Mr. Farley Sinkins, were also most warmly and deservedly applauded.

STOCKPORT.—On Sunday the 19th June, at the close of the evening service, the choir of the Unitarian Church bade farewell to their organist, Mr. Henry Collier, who has held that position for the last 12 years, and will now commence the same duties at St. Peter's Church. A very tastefully got up testimonial was presented to Mr. Collier by the members of the choir, expressive of their deep sense of regret at the loss which they were about to experience. After the testimonial had been read by Mr. O. E. Hays, Mr. Collier rose to return thanks, and said that it afforded him very great satisfaction to be thus remembered and appreciated by the members of his choir, many of whom he had known from the day of his appointment. He had always worked amicably with them, and,

indeed, he could not wish to have found them at all times more obliging.

ORGAN APPOINTMENTS.—Mr. A. Ernest Thomas, to All Saints' Church, Dalston.—Mr. R. B. Carmichael, Organist and Choirmaster to St. Titus's Church, Liverpool.—Mr. H. Collier, Organist and Choirmaster to St. Peter's Church, Stockport.—Mr. O. E. Heya, to Unitarian Church, Stockport.—Mr. William Taylor, to Guy's Hospital.—Mr. T. L. Forbes, to St. Paul's Church, Avenue Road, Regent's Park.—Mr. J. S. Dickinson, Organist and Choirmaster, to the Parish Church, Midd. Yorkshire.—Mr. T. Paley, Organist and Choirmaster, to St. Peter's, Low Harrogate.—Mr. J. Pickles, to the Parish Church, Gomersal, Leeds.—Mr. Kennedy G. Westley, to Eling Church, Hampshire.—Mr. W. Pinney, Sub-organist of Exeter Cathedral and Organist of Sidmouth, to be Organist and Choirmaster of Holy Trinity Church, Ramsgate.

CHOIR APPOINTMENT.—Mr. Henry Samuel Goddard, Alto, from St. Swithin's, Cannon Street, to the Parish Church, Clapham.

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| 6 | { Who goeth a warfare. |
| 7 | { If we have sown. |
| 8 | { Do ye not know. |
| 9 | { He that soweth little. |
| 10 | { Let him that is taught in the word. |
| 11 | { While we have time. |
| 12 | { Godliness is great riches. |
| 13 | { Charge them who are rich. |
| 14 | { God is not unrighteous. |
| 15 | { To do good. |
| 16 | { Whoso hath this world's goods. |
| 17 | { Give alms of thy goods. |
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| 77. But the Lord will gather all
them that have erred ... | Doch der Herr erleiht ... | 2 0 |
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